The EDISON KINETOGRAM

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SCENE FROM

NEW YORK OF TO-DAY

FILM No. 6617

EDISON FILMS TO BE RELEASED ON JUNE 8th AND JUNE 15th

EDISON FILMS

To be released on June 8th *and* June 15th

Edison Film No. 6614 **Copyrighted, April, 1910** **Released, June 8**

Code, VIOOLKAM **Length, 460 feet**

King Cotton

(INDUSTRIAL)

Scenes taken in and around Rome, Georgia

The vicinity is noted for the finest grade of inland cotton grown in the world

AMONG the films that entertain, amuse and at the same time instruct, "King Cotton" should hold a very high place for the reason that almost every member of every civilised race (and indeed the very barbarians) wear and consequently are more or less concerned in the production of cotton. In the nearly forty scenes of this industrial subject there is a variety of interesting processes hardly to be equalled by any picture of the kind so far produced. Taken in Georgia, in a section that produces the highest grade of inland cotton grown, the Edison Company had the advantage of the best plantations and machinery to be found. In less than one hundred and fifty years cotton has taken the foremost place in the manufacture of woven goods owing to its development in the United States. Sixty-six and two-thirds per cent. of the cotton grown in the world is produced between the Potomac and the Rio Grande Rivers.

The picture starts by showing the different stages of development of the cotton boll, and then proceeds with the plantation scenes showing the real Southern negro, of which "Old Black Joe" is a familiar type, at work in the fields. There are men and women and even pickaninnies, and the character studies are both amusing and interesting as we watch them gather the cotton and bring it to the scales. We follow their handling of it through the ginning, pressing and loading for the street markets. This latter scene on the main street of Rome, Georgia, shows the mule teams loaded with the cotton and the buying and selling preparatory to its going to the warehouse for sampling, classing, etc., each separate process being shown in a remarkable series

of clear and distinct pictures. When it comes to the manufacturing the old and the new methods are contrasted.

We see the old coloured woman carting and spinning, and then the scene shifts to the most perfect new machinery, with all its wonderful detail for carrying on the same processes to-day. We see the old mill with its water wheel and then the gigantic plant where the manufacturing is now done. In contrast to the weaving by the thousand-and-one looms in the great building one picture shows an elderly lady seated at her century old hand loom performing the same operation as it was managed years and years ago. There is no skipping in the telling of the story, and each handling of the material follows in regular order till we see the white fabric woven and packed in bales and even put into carts addressed to far away China, South America, etc. The picture closes with a tableau of all the nations paying tribute to King Cotton.

The film should prove vastly interesting all over the world, for even in this country, though we know the result so well, few of us have much idea of how great an industry the cotton manufacture has grown to be. The film has one attribute which few industrial pictures possess,—that most of the processes are so intimately connected with quaint character types and with the Southern negro that they possess a personal interest which mere mechanics never has.

The Edison Company counts the film as one of its distinct achievements and predicts its favour with the public.

Edison Film No. 6615 **Copyrighted, April, 1910** **Released, June 8**

Code, VIOOLMAKER **Length, 518 feet**

For Her Sister's Sake

(COMEDY)

THE night was auspicious for a lover who could both do and dare, and the tall, handsome, manly youth who had secreted himself in the shrubbery felt that his plans were now to be crowned with success. The cruel father who had forbidden him the house was incautiously taking his departure for an evening at the millionaire's club, and the sweet girl upon whom our hero lavished his affections had given him the signal that the coast was clear. But ah ! Alas for love's stratagem, the "Angel Child," whom he had quite forgotten, was wide awake and on the job !

How she overheard their plans for an elopement, how she locked her sister in her room and how she dropped the key

down the hero's back, are better seen than described. And how love found a way in spite of the "Angel Child's" precocious vigilance is a part of the story which should not be told in advance. Enough to say this is one of the few comedies in which the child plays the principal part, and in which, aside from the fun of the individual scenes, there is an intensely interesting and laughable story moving rapidly and humorously to a "thrilling" climax.

There is every reason to believe that the film will make a distinct and large-sized "hit," for aside from the fun of the story it is played by the Edison cast in a delicious spirit of farce of the very highest order.

Edison Film No. 6616 **Copyrighted, April, 1910** **Released, June 8**

Code, VIOOLSNAR **Length, 980 feet**

Her First Appearance

(DRAMATIC)

Special adaptation of Richard Harding Davis's Famous Story for Edison Production

THIS delightful story by Richard Harding Davis is one which has been popular with readers for some time because of the sweetness and simplicity of its principal characters. Van Bibber, a thoroughly delightful man of the world who has not been spoiled by society conventionality, and the child whom he rescues will appeal to every lover of the best in life. Some of the story of the "littlest" girl's parentage, which is only hinted at in Davis's book, is fully given in the film; and we understand pretty clearly why the wronged father has wanted to cast the mother and her child out of his heart, why he has remained in ignorance of the death of the mother and the fate of the little one, and also why, when Van Bibber finds her making "Her First Appearance" before the footlights, he resolves to take her from the life of the stage and restore her to her father, whether the father will or no. The scenes show the young society man, who has been lounging behind the scenes, carrying the "littlest" girl to her dressing room where he learns from her foster mother that she is really the child of his old friend and of that friend's unhappy marriage, which he will be shown in the opening series to have done everything in his power to prevent. Being a man of decision as well as of good heart, Van Bibber takes her in the taxicab to the

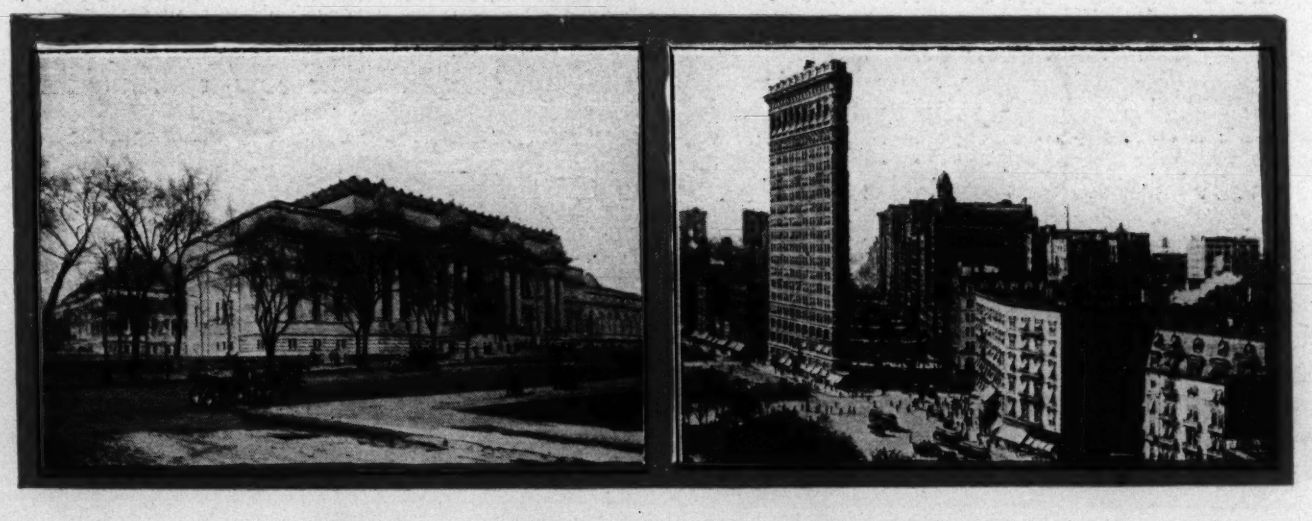
home of her father and urges him to receive the child into his house and affections.

Remembering his wrongs, the father refuses to welcome her, but when Van Bibber announces that he will adopt the child and she shall become his and fill the place in his life which she should fill in the empty heart of her father, the father hesitates and by that hesitation loses his firmness and gains a daughter—a pleasing climax to a sad story.

A special cast engaged for the picture plays it with a simplicity and fidelity which makes the story tremendously convincing and puts it among the film classics of the year. The production is magnificently staged and costumed and the players fit into their parts naturally and gracefully. The cast, the Edison Company and Mr. Davis will all make new friends with the patrons of the moving picture theatres throughout the world by this piece of work.

Edison Film No. 6617. **Copyrighted, April, 1910** **Released, June 15**

Length, 685 feet



New York of To-day

THE rapid growth of the Great Metropolis of the West is a source of interest to all. The first sight that greets the visitor on arrival in New York Harbour is the mass of great towering buildings rising grandly from the water's edge on the tapering end of Manhattan Island, in which are centered the business interests of the new world. Impressive as architectural piles by day and scintillating with myriad lights by night this part of the city challenges continual admiration and wonder.

SYNOPSIS OF SCENES.

Scene 1—Leaving Hotel to See the City by Motor graphically depicts the manner in which the visitor is whisked from place to place, taking in all the principle points of interest.

Scene 2—Columbia University.—New York City's centre of learning. A beautiful and imposing structure; founded as King's College in 1754, has 11 faculties, 600 instructors and 5,000 students, and an endowment of more than £3,800,000.

Scene 3—Grant's Tomb, not far distant from the University, situated on a small plot on Washington Heights, the highest ground on Manhattan Island.

Scene 4—Boarding a Sight - Seeing Car.—Here is given an excellent panoramic view of the various places of interest. The car is seen rapidly proceeding through the network of traffic, bearing the sign on the back of tonneau "Seeing New York."

Scene 5—The Metropolitan Museum of Art.—This magnificent pile was incorporated in 1871. From a comparatively small building the institution has been added to until now the structure covers 18½ acres and has cost over £4,000,000. It is becoming one of the world's richest museums under the presidency of J. Pierpont Morgan.

Scene 6—Columbia Circle, entrance to Central Park.—A fine view of a section of the largest and most beautiful park in New York. The fine avenues, crowded with pedestrians and vehicles, add great interest to the scene.

Scene 7—Times Square, Broadway, and Forty-Second Street.—The downtown section of Broadway is known as "The Great White Way," and is thronged day and night. Half a million shoppers and playgoers visit this part of the city every twenty-four hours.—It is a typical New York street scene, full of action from start to finish. A striking instance of the huge skyscraper is also shown here.

Scene 8—Entrance to Brooklyn Bridge.—Here is given a graphic reproduction of the extraordinarily congested traffic from this end of the Bridge. It will be better understood when it is explained that this Bridge is crossed daily by 300,000 people and 13,000 trams and other vehicles. It has recently been decided necessary to double this stupendous capacity!

Scene 9—Entrance to Luna Park, Coney Island.—This gives an excellent view of the numerous pleasure parks at this famous seaside resort.

Scene 10—Feeding Doves at Luna Park.—A pretty scene showing a party of ladies and gentlemen feeding a large number of doves which eat corn from their hands and show no sign of fear.

Scene 11—"Shooting the Chutes" shows the boats descending the Chutes and skimming over the pond. The spray effects are excellent.

Scene 12—Virginia Reel at Luna.—A typical Coney Island scene, showing the visitors sliding down the incline in barrels of the "wiggle-woggle" type—one of our White City sensations.

Scene 13—The Central Court Lake.—Showing the beautiful cascade and boats. A panoramic view of the various amusements and a general view of the crowds that frequent this world-famed "Fun City."

Scene 14—Wall Street.—The financial heart of America occupied entirely by banks, financial institutions and allied interests.

Scene 15—Chinatown.—Shows the typical Chinese section of New York, which is located on the east side, and is a district much visited by tourists.

Scene 16—The Heart of the Ghetto.—In this character study the Italian quarter of the city is shown with throngs of people passing along the narrow thoroughfare and making purchases at the street stands.

Scene 17—Union Square at Noon is graphically depicted and shows the fine wide streets with the noonday traffic in full swing.

Scene 18—The Metropolitan Insurance Building is a magnificently carved office structure most elegantly finished and the most valuable in the world. It has forty-eight stories and is 658 ft. high—the tallest skyscraper in the world.

Scene 19—Flat-Iron Building, Twenty-Third Street, Broadway, and Fifth Avenue.—The Fuller Building, called the "Flat-Iron" on account of its shape, has twenty stories and is 300 ft. high. A source of great interest to visitors, having a most commanding position.

In taking the photographs of the skyscrapers for this film, the camera was slowly raised from the focus of the base of the buildings so that a gradual and complete view of these stupendous constructions is given, forming a most novel and interesting display.

This excellent film, which is 685 ft. in length, is another instance of Edison enterprise, and will be received by the trade as one of the most interesting subjects listed. Photographically it is perfect.

Edison Film No. 6618 **Copyrighted, April, 1910** **Released, June 15**

Code, VIOOLTOON **Length, 994 feet**

A Case of Identity

(A DETECTIVE STORY)

THIS film shows another case handled by the wonderful detective Hogarth, and carries us to an entirely different locale and set of situations.

The mystery begins when Hogarth receives a call from a foreigner who, being unable to speak English, starts to write his business and drops to the floor dead before finishing. There is no clue upon the man, save the tailor's mark on his overcoat, but for a mind like Hogarth's that is enough. Finding the tailor, he learns the name of the mysterious stranger. He is mystified when the next day's paper announces that the man whom he saw lying dead on the floor is to sail with his daughter for Europe at noon. Being a man of decision as well as intuition, Hogarth makes a quick dash for the boat, and finds himself a fellow-passenger of the man, who is apparently the double of his mysterious caller, and the girl, who is supposed to be his daughter. He soon finds that there is a love story, for one of the deck hands on the liner exchanges notes and signals with the girl, and Hogarth soon learns that the man is her fiancé in disguise.

He contrives to enter the stateroom of the girl's supposed father and there finds evidence that the man is in the employ of an unscrupulous Prince who intends to force the girl into marriage, and also that the man's power over the girl comes from a forged note purporting to be from her father, of whose death she is ignorant. How Hogarth convinces the girl of the terrible danger she is in and of his power to save her, and how he confronts the pretended Marquis and, after a desperate struggle, succeeds in taking him in custody, making a thrilling and effective climax to an intensely fascinating story. The scenes taken on board the ocean liner are exquisite in atmosphere and photography and lend a splendid reality to an almost perfect film. "A Case of Identity" will win instantaneous favour with any audience.

Edison Film No. 6619 **Copyrighted, April, 1910** **Released, June 15**

Code, VIORNA **Length, 605 feet**

The Miner and Camille

(COMEDY)

A THEATRICAL repertoire company is playing through Colorado, their principal bill being "Camille." During a performance of this well-known drama a humorous incident, the subject of this film, occurs. A big-hearted Colorado mountaineer and his friend are in the audience, induced there by the proprietor of the theatre, who knew them in the mining camp. Neither of the men has ever witnessed a dramatic performance, and as the play progresses both become absorbed in it. The older man is so carried away that at the vital moment when Armand upbraids Camille and refuses to listen to her pleadings, he jumps upon the stage and throws the leading juvenile man of the company bodily through the scenery "up stage centre." The explanation that the whole thing is a play brings the miner and his friend, who has attempted to assuage the violent protest of the audience by drawing his "Colts 44," to a realisation of their ridiculous attitude. Peace is declared, but the miners get stage fright and refuse to return to the box. After the play they are seen toasting the "Queen of Tragedy," and, incidentally, the leading man of the company, who good-humouredly accepts the apology of the miner, though his face is covered with several pieces of court plaster.

A very well acted picture and one which blends the humour with a certain touch of sympathy for the big-hearted, simple man of the mountains.